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AUTHOR Pope, Louise Ombres
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ABSTRACT

An investigation was made of the relationships between creativity and factors associated with the aging process of retired and current artists over the age of 65. Its focus was to determine differences among three groups of creative people--continuing artists, retired artists, and new artists--in terms of their views of how aging affects creativity. One-to-one qualitative interviews were conducted from June to September 1990 with six men and six women. The group consisted of four retired artists, four new artists, three musicians, and one writer/puppeteer. A literature review focused on creativity, the creative process, creativity in aging, and educational implications of aging. Findings indicated that creativity was considered an inherent quality discovered early in life. Creativity was universally defined as what a person brings of himself or herself to an idea or product. Education was considered to be of value to the creative person. The research did not indicate physical barriers to creativity from a mental standpoint. Social barriers centering around the societal attitudes about older persons affected how long an older person continued in his or her area of creativity. Continued recognition and support for their creative endeavors were factors in whether the artists continued with their interest in creativity. Chronological age did not appear to limit creativity. New and continuing artists appeared more vital and happy than retired artists. (Appendixes include 36 references, correspondence, and an interview discussion outline.) (YLB)

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A STUDY OF CREATIVITY AND AGING IN MEN AND WOMEN OVER SIXTY-FIVE

BY

LOUISE OMBRES POPE

A SIX-CREDIT PLAN B THESIS
PRESENTED TO THE GRADUATE SCHOOL
UNIVERSITY OF MINNESOTA
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF
MASTER OF ARTS

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CHAPTER I

INTRODUCTION

BACKGROUND

A steady increase in the population of older adults compels us as educators to be concerned with the quality of life and life satisfaction of the older adult. Statistics indicate that by the year 2000 the number of those 85 and over will double and by the year 2025, 64 million Americans will be at least 65 years old (Saxon 1987, p. 7). The average life expectancy will be ninety years or more (Dychwald 1989, p. 10). People will remain healthier and live to a much older age. According to Ken Dychwald (1989, p. 20), with continuing improvements in health care and life style, people over sixty-five will represent as much as one-fifth of the total population with numbers ranging between forty to forty-five million.

With the potential for a longer life comes issues concerning ways in which this population can fill their leisure time after retirement. Educational planners are now taking into consideration the needs of this older population and involving them in new avenues for creative thinking that would enhance the possibility for older people to make creative contributions to society.

Being concerned with the conditions in which the elderly can thrive necessitates that we listen to this population in order to provide programs and services that will fulfill their needs.

Understanding what they want and what barriers they perceive to obtaining these goals will help educators promote a satisfying and creative life for older adults (Hiemstra, 1975). According to Alpaugh (1982), one way to develop the capacities of older people is to develop creativity with the benefits being an increase in self-esteem and the quality of life. Alpaugh's 1982 study cites the significance of maintaining and enhancing creative interests in old age in order to develop the older person's capacities to the fullest.

Creativity throughout the life span has been one area of interest that has been researched since the time of Aristotle and Plato (Ghiselin, 1952). Understanding the creative process and how this changes or possibly declines seems essential in order to plan programs effectively.

As we look at just a few of the successful creators in old age such as Pablo Casals, Picasso, Balanchine, Stravinsky, Nevelson, Tennyson, Michelangelo and others we begin to examine the particular traits of these creative people and how they continue to maintain their creative energy throughout their life span. What makes these elderheroes different than older people who cease to be creative in old age? Maslow (1959) believes that the creative person is a special kind of human being who has to be considered holistically or looked at as a total personality.

Society generally looks upon the retired person as a person who is not able to contribute to society in a meaningful way any longer (Alpaugh, 1976). Contradictions to this attitude, such as Grandma Moses who took

on a new creative direction in late life, are marked throughout history. With these exceptions and an increasing population, we as educators and researchers are interested in how creativity can be continued into old age.

PURPOSE OF THE STUDY

The purpose of this research study then is to explore the differences in the creative level of people over the age of sixty-five. How do certain individuals continue to be creative well into old age while others cease to be creative, and yet others find new creative endeavors to pursue after retirement?

Specifically this qualitative research study examined:

1. Does the ability to be creative change as people age?
2. What barriers to creativity have been experienced in old age?
3. What are the possible freedoms that allow creativity in old age?
4. Do individuals who are creative in old age have a history of education across the life span?
5. In what way can society and in particular adult educators enhance the environment to support creativity in old age?

METHODOLOGY

In order to meet the objectives of this research study, one-to-one qualitative interviews were conducted from June-September, 1990. Subjects were over the age of sixty-five and fell into one of the three categories under investigation:

1. People who have continued to be creative after the age of sixty-five.
2. People who have launched a serious creative endeavor after the age of sixty-five, and
3. People who have discontinued creative production after the age of sixty-five.

A total of six men and six women (four in each category) were recruited by personal referral to participate in an hour length interview on creativity and aging. Each subject was initially telephoned to introduce the purpose of the interview and a follow-up letter was sent with the specifics of the study. The interview was conducted in the subject's home or studio. An identical qualitative discussion outline was used with each subject to guide the discussion.

The subjects were recruited to represent creative endeavors in music, art, writing and theater. In order to meet the criteria for this researcher's definition of creativity the subjects qualified using the following measures:

Visual artists had to show their work biannually, sell or enter competitions; writers had to publish or attempt to publish annually, and musicians and performers had to perform on a monthly concert schedule.

Subjects ranged between the ages of sixty-eight and eighty-two with the majority over the age of seventy-five years of age. All of the subjects were in good health. Four subjects represent each of the three categories under investigation in this research study.

RESEARCH DATA ANALYSIS

Since this was a qualitative research study, each interview was tape recorded with the subject's permission. In order to summarize the findings, each interview was transcribed by the author of this research to determine the similarities and differences among the three categories of subjects. Themes were identified as: the definition of creativity, the view of the creative process, education (including self-directed learning), freedoms to creativity, physical barriers to creativity, social barriers to creativity, the perceived effects of aging on creativity and societal support.

SIGNIFICANCE OF THE STUDY

Although research on creativity has been explored over the years, the exploration of why some people in old age are creative and others cease to pursue their creative outlets appears to be lacking. This information provides one basis by which the author can suggest possible

directions for educators and program planners to take in order to enhance the potential for creativity in old age.

LIMITATIONS OF THE STUDY

The value of qualitative research is that it can reveal the subtle differences and characteristics in subjects that might influence their behavior. We can be most confident of our findings when a strong consensus of opinion and response is demonstrated in the research. While the information obtained through qualitative research is useful in indicating general ideas and direction, the information is limited in scope. It does not reveal the relative distribution in the population of the people interviewed, nor does it establish the statistical frequency of their opinions and preferences. Nor does it establish cause and effect. For this reason, further research based on the support of a quantitative study is recommended.

ORGANIZATION OF THE PAPER

The background of the problem, the purpose of the study and the methodology have been described in Chapter I. A review of the literature on creativity and aging is presented in Chapter II. Chapter III details the study design and procedures. Chapter IV includes the presentation and analysis of the data. Chapter V provides a summary of the study and implications derived from the data analysis.

CHAPTER II

REVIEW OF THE LITERATURE

Several areas of literature pertaining to creativity and aging were examined for this research paper. Specifically, the areas of creativity, the creative process, barriers to creativity in aging, and educational implications of aging are reviewed.

What Is Creativity?

There are many theories and definitions of creativity. The word creativity is a derivative of the Latin word creare which means to make and the Greek work krainein: to fulfill. Creativity can therefore be defined as a process of creating, of having the ability or the power to create things (The American Heritage Dictionary). It encompasses more than a person's human experience with the environment. It not only enriches and develops a person's life, but at the same time enhances the environment.

To experience ideas and images without putting them into action is not considered to be creative. A creation occurs when our ideas achieve expression as a novel design in the physical world (Humphries, 1989). Creativity then might be considered in terms of the search for a new experience which can be observed in the product itself. The product is the end result of the creator's process which would depend on the medium that is used.

The Creative Process

The creative process might be seen then as an enlargement of the human experience and the creative work as a reference to man (Arieti, 1976). Ghiselin (1952) said that "the creative process is the process of change, of development, of evolution in the organization of subjective life." One can speculate as to whether the creator creates a structure for his psychic life by the creative product. As C. G. Jung (1933) remarks, "The work in process becomes the poet's fate and determines his psychic development."

There are many theories on the creative process reaching as far back into history as Plato and Aristotle that suggest to us that we can look at creativity as a process of what innovative people do or make. M. Stein (1974) looks at creativity in three stages: the stage of hypothesis formation, the stage of hypothesis testing and the stage of communication of the results. Perhaps it is what creative people do to break away from old ideas in order to develop new ideas. Osborn (1953) explains the creative process in seven stages:

1. orientation: pointing up the problem
2. preparation: gathering pertinent data
3. analysis: breaking down the relevant material
4. ideation: piling up alternatives by the way of ideas
5. incubation: letting up, to invite illumination
6. synthesis: putting the pieces together
7. evaluation: judging the resulting ideas

Developing ideas and pursuing a course of action to find a creative process must therefore require perseverance. Maslow (1959) defines the personality of the creative person as self-actualizing. A certain amount of passion is needed for the creative product to be of value to the artist as well as others. This will then result in an enlargement of the human experience.

Humphries (1989) summarizes his theory on the creative process eloquently when he states "It does not matter whether efforts serve one person or an entire human population when we call forth the imagination's finest works and awaken a sense of who we are." With this in mind, creativity might be considered more than attitudes by which we fulfill ourselves and perhaps be interpreted as the actualizing of a person's potential.

In Young's (1982) research on creativity one analysis of the creative process is expressed with one of his student's poems:

"Creativity"

So many times,
In a month
In a week,
In a day,
I hear,
"You are so creative,
How do you do it,
What is your secret,

You are so lucky."
I smile,
Shake my head,
Shyly say it's nothing,

Because that,--
This is what I'm expected to say,
That is their illusion.
They don't want it broken,
The truth,
Might rock their reality.
They might have to alter
Their expectations of themselves.

They want to believe,
I go home at night,
Take a can opener,
Open my mind,
Drop in a suggestion,
Stir a second,
And-instant idea.
They want to believe,
It works that way.
They believe creativity,
is a gift.
Given to a chosen few.
Sometimes, I have the strongest urge,

To take them,
Shake them,
Tell them they live,
In a greater fantasy than I do.
Creativity is not a gift.
Gifts are free.
Creativity is so damned expensive,
It takes everything you are,
Then demands more.....

Creativity Across the Life Span

In order to understand how creative production in old age is influenced by activities and preference toward creativity during the life span, several researchers have explored creativity and its differences throughout people's lives. The focus of the research is on the interest in the expressive domain and the effect of aging on creativity.

According to Hiemstra's (1982) analysis concerning the elderly's interest in the expressive domain, there may be some common threads that link a preference to certain aesthetic interests that begin in early life. Is the difference in creative production in the elderly caused by outside forces or perhaps by changes in physical as well as mental capabilities?

Alpaugh (1982) explored in her study of arts in adulthood and old age whether the creative process varied in younger and older female

adults because of different cognitive abilities. She examined whether older adults might not rely on the same cognitive abilities as younger adults. Alpaugh's research further explored the quantitative difference in abilities in the creative process. She specifically tested originality, ideational fluency and flexibility. Her findings suggest differences both quantitatively and qualitatively in divergent thinking, and in crystallized and fluid intelligence. Younger females outperformed the older females in originality, fluency and flexibility. She concludes that crystallized intelligence (an indication of one's appropriation of the intelligence of a culture--i.e., vocabulary) plays an important role in the creative process of the older female. Fluid intelligence (organization of mental resources which include spatial orientation and inductive reasoning general to many different fields) on the other hand shows somewhat of an decrease in the older female. There is a slowing of cognition and reaction time that comes with age (Birren, 1964). This slowing decreases the speed by which new skills, appropriate words and ideas are generated. Therefore, it appears that the older creator relies more on previous experience rather than on divergent thinking abilities (Alpaugh, 1982).

Schaie (1986) also notes that there is a maintenance and possible increase in crystallized intelligence across the life span. He pointed out that a favorable environment, one with varied opportunities for intellectual stimulation and the maintenance of a flexible lifestyle, can help to maintain a high level of functioning intelligence in late life (Aiken, 1989 p. 94). According to Alpaugh (1982), it is therefore reasonable to believe that the older creator would rely more on previous experience and younger creators would draw more heavily on divergent thinking.

Another research study on the possible decline of creativity in old age was conducted by Crossen (1981). Studying age and preference for complexity, as measured by scores on the Barron-Welsh Art Scales, showed no significant negative correlation with age. Crossen found, unlike the results of the Alpaugh and Birren (1977) research, that there was no evidence of a decline in creativity with age. The results of Crossen's study indicate that there was no significant correlation between age and the Revised Art Scale scores found among 271 creative women between the ages of twenty-two and eighty-seven. All of her subjects were actively pursuing creative careers; however, there might be a possible difference in the area of production. Crossen's explanation is that perseverance with complexity is one aspect of the creative personality and that this might be the reason for the decline in creative production in later years. Alpaugh's (1982) findings suggest then that creativity of the older female is directly correlated to motivation and perhaps not cognitive ability.

The findings regarding the relationship between creativity and chronological age are mixed. Lehman's (1953) work is in agreement with Alpaugh's findings with regard to divergent thinking. Lehman's findings suggest that a decline in divergent thinking in old age does effect creative production. This research indicates peaks of creative output in the thirties and forties with a steady decline after the age of forty.

Simonton (1977) found, however, that the quality and quantity of creative productivity remain fairly constant over the life span. Simonton

later concludes that changes in creativity with age are not related to a decline in intelligence, health factors or social rewards.

Some earlier research by Dennis (1966) also indicates that the forties are the most productive period in life. His study looked at the differences among various fields such as the arts and sciences up to the age of eighty. His findings indicate that there is a decline in creative productivity because of the evidence of a higher degree of psychological problems in artists and that composers and poets seem to survive longer than artists. He asserts that scientists on the other hand are a more stable group and continue to be productive well into their seventies.

Dennis's interpretations propose that the output curve in the arts rises earlier and declines earlier because productivity in the arts depends upon individual creativity. Scholars and scientists, he concludes, receive more outside assistance, such as grants, in later life than do people in the fine arts.

Integrity versus despair, Erickson's (1963) life cycle stage of intense wisdom, might effect creative productivity in old age. Goleman (1988) states that the wisdom that comes with old age has little to do with formal learning but comes from life experience. This belief appears to hold that having this sense of integrity will give older people the strength to withstand physical disintegration. It can therefore be assumed that one's creative abilities can continue into old age if this sense of completeness is acquired.

Flexibility and Its Effects On Creativity

It is said that the composer can be certain that something has gone wrong with his musical thinking when he loses his inspiration (Humphries, 1989). Inspiration perhaps then can be related to the functioning of the creative mind. Since creativity demands qualities such as inspiration, dedication, and stamina does the question exist whether the lack of flexibility and perhaps rigidness in old age have an effect on creativity?

Persistence and Creativity

Abra (1989) recently conducted research to examine whether creativity actually declines in old age or simply changes. He found that great artists (such as Matisse, Picasso, Hayden) began producing at an early age and continued producing longer than others thus demonstrating that age did not effect their creativity in old age. He instead suggests that early successes for these artists might have encouraged subsequent works. On the other hand, he feels that creative people who have had failures early might have been discouraged enough to discontinue their creativity over the life span. He further suggests that as people's stamina and energy decrease with old age, persistence remains constant, because of their past successes. Persistence, then, might be the impetus behind some creators in old age.

This evidence would seem to concur with Erickson's integrity versus despair theory, in that, if people are secure with themselves they are still willing to take the risks necessary to create in old age. Perhaps

confidence in their abilities allows them to create works of art that may not be not be the perfection that they looked for as younger creators, but they are willing to accept their work more easily in old age.

The Freedom to Create in Old Age

As people age, their social and interpersonal relationships appear to be less demanding. The necessity to earn an income to raise and support a family is not as demanding in the later years. For many older adults this affords them a new freedom to pursue their creative potential after retirement.

There is a new power that some women feel when they no longer are responsible for domestic chores. According to Heilbrun (1988) there is a revealing sign of the insight of love and freedom for creativity in old age. For others it is difficult to imagine that this new freedom is compatible with old age. Adrienne Rich (1972), however, expresses her feeling on this issue in one of her poems called Dear Adrienneė.

> "Dear Adrienne: I'm calling you up tonight
> as I might call up a ghost/ to ask what you
> intend to do/ with the rest of your life."

Women have the opportunity to become more independent and assertive when they are older which allows an increase in their creative output (Abra, 1989). Abra also states that he thinks that creative people are found to be selfish with their time, self-assertive and much more

independent in old age. It would appear that there is a new freedom for creativity for some and yet others may not feel that being productive in late life is a option for them. Do people who are not as independent need more outside support in order to be creative in old age?

B.F. Skinner (1983) refers to extrinsic reinforcement received from society and that the motivation to experience this support is one factor in continued creative productivity in later life. Later adulthood provides time to do activities and to think. Dohr (1986) said that creative writing is essentially one of concentration for which older adults do have the time. Writing can also be meaningful because the writer is not identified by age. This in itself provides the freedom to be creative without the fear of failure. Henry Miller (1985) said, "Writing like life itself, is a voyage of discovery."

According to our society, it seems that a creative product is something of aesthetic value. It is seen as a form of self-expression and in itself is a way of contributing to others in society. Pruyser (1987) looked at creativity in aging and found that older persons have a greater capacity for "interiority" than younger persons. Interiority, according to Pruyser, is a spiritual self-sufficiency that makes older people less dependent than younger people on external stimulation. He formulates the theory that this can lead to creative dreaming, reflectiveness and meditative musing which positively effects creative output. The waning of oedipal tensions and conflicts coupled with varied experiences throughout life may open the door to creativity in old age. According to Pruyser, aging makes some people more liberal and they begin to do

things that they had always wanted to do, because they have a chance to finally be themselves.

In addition to having the freedom to develop creative interests, old age affords the elder creator the opportunity to guide the next generation to their creative potential. In addition to leading the next generation, one can look at creativity with regard to Erickson's seventh stage of the life cycle; that people want to leave something behind.

Creativity and the Acceptance of One's Mortality

Does the acceptance of one's death direct some artists into a new level of creativity? Or, is the immortalization of their life through their creative product the motivating impetus for creativity before death?

Dychwald (1989) looks at the creative production of people like Goethe who completed "Faust" when he was eighty, Bernard Shaw who wrote Farfetched Fables at ninety-three and Pablo Casals who was still giving concerts at eighty-eight. Matisse, according to Dychwald, felt that old age should be a time for "rebirth, not decline." Even when bedridden after a debilitating illness, Matisse after the age of seventy-one found ingenious ways to create and continue his search for what he called "purity of man."

Matisse's illness appears to have altered his creative direction to a new stage of development in which he produced his famous painting

"Jazz" and six illustrated books while enduring pain throughout this time between the age of seventy-five and eighty.

Henry Miller in his interview with Connie Goldman (1985) talks about his physical inability to type because of physical problems. However, he found that he could still be creative by writing in pen and ink. He expressed his desire to be left alone in his thoughts about his own death. According to Miller he is somewhat religious in old age in the sense that he can now enjoy life and what was given to him.

According to Abra (1989), mortality does have some relevance to aging except for the ephemeral art forms such as performing in which nothing survives the performer. He cites Camus who saw creators as trying to defeat death through their products which will live on. All of us, it would appear, have an inherent will for self immortalization. Abra mentions Yeats whose creative work sublimated his fear of death through his later poetry. Abra contends, as do others, that once someone confronts his or her own death there is a new openness for creative output. Simonton (1989) found that some aging playwrights used mortality as energy to drive their work. Simonton (1989) also studied one hundred and nineteen works by one hundred and seventy-two classical composers. He studied seven aesthetic attributes and his analysis indicated that the composer's "Swan Songs" tended to score lower in melodic originality and performance duration but higher in repertoire popularity and aesthetic significance. He concludes that the acceptance of one's mortality directs some artists into a new level of creativity.

The "Swan Songs" in contrast to earlier works of the one hundred and seventy-two composers were brief works, but acquired a lasting place in concert halls. Simonton feels that the "Swan Song" is more of an expression of the acceptance of one's death than an expression of despair. A correlation might be made to Erickson's theory of integrity versus despair for the composers that Simonton studied. His assumption appears to be that these composers saw that their death was imminent and they were provided with enough time to complete their works in progress. Of some significance, he noted that melodic originality drops the most right before the death for these composers.

Simonton believes that in any art form that the acceptance of one's death effects creativity positively. How then might the reflection upon life's activities and how much time one has left reshape the content of creative products?

Kastenbaum (1989) researched Tennyson and Picasso for life span theories on conflict to determine the relationship between the old person in the youth and the youth in the old person. He concludes that the tragedies in these young artist's lives effected their works in a positive way by creating masterful works. Kastenbaum believes that as both Tennyson and Picasso aged they established different scenarios for their lives by accepting the tragedies in their life and ultimately their own death.

According to Kastenbaum, Tennyson's last work "Crossing the Bar" expressed his consolation and faith in life. His final work gives an example to the concept that inspiration may bring the youthful energy needed to be creative in old age. Picasso, on the other hand, was never able to integrate death into his life and distracted himself by working in a frenzy. In his ninety-first year Picasso returned to his work "The Old Guitarist" as a way of preparing himself to finally look at death straight on.

Brown (1988) writes that for some artists tragic experiences throughout life and the final coping with that pain can be inspiring for some writers. In studying two authors, Barbara Pym and Penelope `, Brown finds that both authors developed different ways of coping with old age in their later works. She notes that when Pym was younger she did not deal with her feelings of pain from losses in her early writing. It was not until after she suffered a bout with cancer and had a stroke that she became revitalized and took pleasure in writing about the elderly and other sufferers.

Mortimer's writing, according to Brown (1988), changed from expressing the constant struggle with her life as a younger person to being open about it and then finally letting go and reaching an acceptance of the past. Brown summarizes by saying that aging does effect creativity but in a positive way. It not only influenced Mortimer's and Pym's writing but brought a renewed passion into their works.

When looking at the subject of the creator's own mortality, one has to wonder how the personal losses in a creator's life effects their works.

Pruyser (1987) suggests that there is a link between mourning and creativity. According to Pruyser, Freud's (1957) Leonardo study was the first literature that focused on the increase in creativity when artists and musicians experienced the painful loss of a parent, sibling or close relative. His view holds that creativity and the high development of talent functions in two ways. One is memorializing a loss and the other is finding a symbolic form in a creative work.

Another theory (Kohut, 1980) suggests that the creative product is a way of linking the loss in an interminable way. For many, mourning has stimulated the creative process and allowed them to express their loss while at the same time to create great works.

Barriers to Creativity in Aging

Other than explicit physical barriers to creativity in old age such as handicaps, memory loss or the loss of agility one has to examine implicit barriers such as dispositional barriers to creativity. As Alpaugh (1982) points out in her research, interest and motivation appear to be the significant components of creative capacity during old age. In Alpaugh's 1977 study, she suggests that any decline in creativity might be attributed to the differences in divergent thinking which marks a decrease of creative production. Crosson (1982) observed, however, that complexity of thinking scores for older adults with art training and other high levels of education did not decrease.

Brown (1988) discovers in her research that artists and writers develop a creative theme early on in life, but the shock of old age, ill health and the vulnerability that comes with old age can change the direction for creative production in old age. She suggests that if the pressure becomes too great creativity will cease.

Institutional barriers as described by Dohr (1989) are the frustrations related to finding a market for the creative product of the old person. In summary, this researcher concludes that when there is a lack of community recognition and support for senior artists, motivation and creative productivity diminishes.

Educational Implications

Looking at ways to provide educational programs that provide societal support and enhance the potential for creativity in the retired person would seem to be advantageous for program planners.

Scientists are finding that creativity goes beyond certain inherited talents. Roark's (1989) article mentions that research findings have found that as people become more creative they become more consumed by their work. Devotion, says Roark, seems to be as important as the innate talents that a creative person might possess. According to Arieti (1976) there are universal traits that creative people seem to have such as an openness to new experiences, a willingness to take risks, an insatiable curiosity and that they think in images.

Arieti (1976) notes that talent is seen as an inborn characteristic that can be cultivated through interest and education. His research indicates that there does not seem to be a correlation between intelligence and being highly creative. He quotes Mallusiek (1974) to say that he feels that creativity is not an attribute of great men but of every human being. Maslow (1959), however, thought that creative people are special kinds of human beings and feels that creativity is not linked to using educational pursuits. Profound experiences in one's life, on the other hand, may be what changes the creative person's appreciation of the world well into old age.

Societal support and the intrinsic rewards appear to be what some theorists believe drives most creative people. "To have creativity requires a society that cultivates and promotes creativity," says Roark (1969). Since creativity can be looked at as the interaction between societal needs and individual talent, educational planners need to address the issue of reinforcing creativity in retired persons by providing an avenue for societal support (Alpaugh, 1976). Literature on creativity appears to suggest that intrinsic rewards are a valuable tool in motivating creativity (Roark, 1969). When our society supports creativity in old age, creative potential should flourish and our society as well as retired persons will be enriched.

SUMMARY

In this review of literature, the author has described how creativity changes throughout the lifespan. The literature search revealed information regarding the variables that are present in old age that effect creativity. These variables focus on creative output in relation to the amount of persistence, flexibility and cognitive abilities of the older person receives. Mortality and its effect on creativity is described in the literature as playing an important role in creativity. The educational implications cited in the research indicate the need for societal support and intrinsic rewards in order to stimulate creativity in the older person.

CHAPTER III

STUDY DESIGN AND PROCEDURE

Sample

The subjects interviewed in this qualitative research study totaled six men and six women (four in each category) between the ages of sixty-nine and ninety years of age who were actively involved in a creative art form. Three categories were under investigation: people who have continued to be creative after the age of sixty-five, people who have launched a serious creative endeavor after the age of sixty-five, and people who have discontinued creative production after the age of sixty-five. The subjects were recruited to represent creative endeavors in music, art and writing. In order to meet the criteria for this research the definition of creativity used the following measures: visual artists had to show their work biannually, sell or enter their works in competitions, writers had to publish or attempt to publish annually, and musicians and performers had to perform on a monthly concert schedule.

Six men and six women participated in the research consisting of four fine artists, four writers, three musicians and one writer and puppeteer.

Recruitment Process

Referrals were the primary source of establishing the data base for the research. The subjects were referred by people involved in the arts, newspaper articles written about the subjects or identified by friends. Two of the subjects live in Wisconsin, one lives in Pittsburgh, Pennsylvania and nine live in Minneapolis, Minnesota. Each subject participated in a one-to-one, in-person interview.

Fifteen subjects were contacted by phone in order to have twelve willing to participate in the research study. A follow-up letter was sent to explain the study and confirm the time of the interview. When the subject agreed to the interview an appointment was set to meet in the subject's home or studio. In addition to the interviews, the researcher was made privy to the works of art, puppets and books developed by the artists as well as attending the award winning play of the seventy-five year old new playwright.

Instrument

The data for this research study were obtained from the qualitative responses to a discussion guide that was used as a tool for eliciting responses and information on creativity and aging. Since the research method is qualitative, the discussion guide was used for direction and was not followed verbatim. This allowed the researcher to have a free flowing discussion that encouraged spontaneous responses from the subjects with some probing by the researcher.

The discussion guide was designed by the researcher to obtain background information from the subjects and to meet the objectives of the research. The instrument was developed with the advice of artists who are currently involved in various creative careers, and two University scholars in the fields of education and music theory.

The instrument was designed around several categories of inquiry to include: background information, definition of creativity, view of the creative process, education (including self-directed learning), freedoms to creativity, physical barriers to creativity, social barriers, perceived effects of aging on creativity and societal support. Three revisions were reviewed by a University faculty member and two local artists for content validity and to affirm that the instrument addressed the nine areas of research interest. A logical flow for the discussion was designed and also reviewed.

Approval of the proposed discussion outline and research process by the University's committee on Human Subject in Research is found in Appendix A. A copy of the final version of the discussion outline is found in Appendix E.

Data Collection

The one-to-one qualitative research interviews took place between July and October, 1990. Twelve interviews were completed and then analyzed. The interviews lasted between forty-five minutes and one and

one-half hours. Each interview was tape recorded with the consent of the subjects.

Research Data Analysis

Using the tape recordings of the interviews, the author of the research transcribed each interview session. Impressions of the findings were developed from the tape recordings and verbatim quotes were used to substantiate the impressions. Since this was a qualitative research study a consensus of opinions gave validity to the impressions. The general themes analyzed were perceptions of creativity, the creative process, barriers to creativity, freedoms to creativity, the effects of aging on creativity and societal support. Tallies were not generated in this qualitative research.

Limitations of the Study

While the information obtained through this research can be useful to educators and planners as well, it cannot be generalized to all older adults who pursue creative interests. The information is limited in scope because of the small number of research interviews and does not reveal the relative distribution of responses by creative people over sixty-five in the general population.

Another limitation of the study was that the sample was not randomly selected. A process of referral and recommendations was used because of the time and money constraints for this research.

The discussion guide interviewing instrument had limitations as well. Since this was a qualitative research guide, detailed answers to questions, such as how many variables effected creativity when younger, could not be answered. Some respondents had difficulty in understanding the way that the researcher phrased the questions so that each interview was basically revised to be able to communicate with the individuals being interviewed. Probing and rewording the questions helped to resolve these conflicts in the instrument; however, it did not allow uniform responses to some of the research questions.

CHAPTER IV

PRESENTATION AND ANALYSIS OF DATA

The results of this qualitative research study are based on three categories of subjects who have been involved in the fine arts. Group I represents subjects who have retired from their artistic careers. Group II represents subjects who have begun an artistic career after the age of sixty-five. Group III represents subjects over the age of sixty-five who have been involved and continue to be in a creative career throughout their life. For the purpose of the analysis each category will be analyzed separately and then as a group.

Group I: Retired Artists Who Did Not Continue Their Creative Activities

The four subjects individually interviewed in this group of retired artists were seventy-eight, seventy-nine, eighty, and eighty-one years of age. This group of subjects includes three male musicians and one female artist.

All of the subjects had a formal education in the arts beginning in their youth and continuing until the time that they pursued a professional career in his or her field. The three professional musicians ended prominent careers because of mandatory retirement imposed upon them by large city orchestras. Only one subject ended a career because of family pressures.

Each subject was accomplished in his or her field and led an active career in his or her particular area of expertise. All four subjects felt that even though they have discontinued their professional performances in their creative areas they continue to study now for their own enjoyment and sense of fulfillment.

Creativity

Creativity appears to mean what you bring of yourself to something regardless of whether it is a composition, or a work of art. According to the musicians a creative work not only includes the composer's ideas but takes on the creative impressions of the musician. In their words creativity was characterized as:

> "To phrase and to project a piece so that it is always going some place."
>
> "In music we call the composer the creative person, but to me it is the molding of myself or my students into something that normally would not be."
>
> "Playing pieces composed by others that you make your own."
>
> "You are creative in your interpretation and becoming very much like an actor performing the composer's work."

According to the four subjects in this group, creativity can be thought of as something that is related to all areas of life. A person can be creative in bringing his or her ideas to something and changing the product into something different. In their views, creativity had no limits and is expressed in this way:

"You take things that are already here and you reassemble them."

"You put things together in a way no one else can."

"There are no limits to what you can create from your inner self."

"I don't think that it is related to just art, it is related to all parts of life."

Creative Process

The decision to become an artist seems to have been a natural outcome of an inherent ability that these subjects discovered in their youth. It appears that there was a natural ability that they had even before they began a formal education in their area of interest.

"It just came to me."

"I gravitate to it."

"I started playing when I was eight years old and became intensely interested in music from then on."

"I feel that I have I have a natural feeling about doing it."

"My family was musical so I grew up with it, and my secret wish was to become a musician."

"I began drawing the things that I saw in my imagination even when I was a child."

"Music has always been a part of my life."

"I think creativity is an inherent quality."

"The ability is there in everyone."

The creative process for this group is composed of many aspects. According the painter, it begins with thinking about an idea and imagining what the process of capturing it on canvas will be like. Dreaming about the scene that is to be captured, and beginning by putting things together in a way no one else can. This is done by first drawing the images and then putting it on canvas with the qualities that were imagined in the early stage of development. Musicians, on the other hand, place the emphasis on the composition and begin by studying the piece to establish their interpretation of what the composer wanted to convey. Phrasing and developing the concepts of the composer's work are necessary before a musician can perform the piece.

"I think or dream about what I want to paint."

"Musical interpretation is part of the creative process and you can not help put something of yourself into it."

"The most valuable thing that I have learned about the creative process was to always look at the little things."

"If you do not look for perfection it will not make the piece work."

The characteristics of a creative work to these subjects has to involve not only the creative process, but the ability to offer something different to society. According to these artists, it has to have some value to others and to be what others want to enjoy also.

"I look at the value of my work in terms of the audience that it is directed to."

"It has to mean something to other people."

"Someone has to appreciate it or it has little value to society."

Education

Formal education played a valuable role in learning how to play an instrument and learning the techniques needed to paint. An early formal education by mentors and instructors was necessary for these artists. According to the musicians, teachers who were well known in their fields were chosen as instructors. When these musicians began studying music, there were no colleges that offered performance. One could study music theory and composition in college, but this did not prepare anyone to perform the music.

"My teacher influenced me and I have him to thank."

"You trust your teacher 100 percent."

"I had many years of study with a private teacher."

"I studied in Venice and then in the United States with private teachers."

"We sought out highly respected teachers to teach us then, because there was no college."

"I was accepted to the Chicago Civic Orchestra which is an understudy for the orchestra and you train there."

"I studied at the Art Institute at the age of 16."

"You need a formal education as the foundation."

In addition, according to the subjects, self-directed learning was necessary to refine the techniques needed to continue in their art.

There seems to be no question regarding the importance of self-directed learning when it comes to continuing the development that is essential in order to become recognized in one's field, the subjects emphasize.

> "I have also taught myself different techniques."
>
> "Some images for my art just came to me and I needed the techniques to transfer them onto canvas."
>
> "Teaching has been a way of learning for me, because I learn from my students."
>
> "You have to teach yourself how to learn the the material thoroughly."
>
> "You study the compositions on your own."
>
> "I teach myself the pieces by playing them over and over."

With retirement, self-directed learning takes an even greater emphasis. In the words of the subjects:

> "I have the time to read and study music now."
>
> "You have plenty of time to do nothing so I put myself on a schedule to learn more about what the composer was trying to communicate."
>
> "I have learned volumes of music since I retired."
>
> "My techniques have changed and are better now that I have time to look at them."

Freedoms to Creativity

The experience of retirement affords new freedoms to them since there is now more time to think about creativity. The pressures of

earning a living, raising a family and being responsible to others have diminished with age. This stage of life seems to allow time for reflecting on one's creativity and analyzing techniques that were used in their career. A new understanding of the creative process appears to have occurred at this point in their lives.

"The concept and phrasing of music has opened up to me now."

"It allows me the time to understand the process better without tension."

"There is so much you find out with maturity."

The freedom to say "no" is also new after retirement. Performing or creating is no longer an economic issue or one of recognition; rather the appeal seems to arise from the desire to create.

"I do not like to have a schedule of performance now."

"I don't need to be recognized now so it gives me freedom to visualize what I want to paint."

"I am not looking for recognition now."

Becoming older has opened the way for other new experiences. It is a time for discovery and how one can use his or her experience as an artist in a different way. For some this means teaching while for others it is taking the time to write and reflect.

"I try to teach my painting now."

"I teach and my students keep me young."

"I learn from my students and they learn from me."

"I am creative in my essays now."

Physical Barriers to Creativity

The subjects have not experienced any major physical barriers to creativity. One consequence of aging is a slower reaction time and for musicians a quick response is important. Arthritis for a few appears to have had an impact on how quickly the pieces can be played because of the agility needed to perform or to paint with ease. Although the artists reported that some agility is lost, the ability to be creative and their memories have not been affected with aging.

"Well, naturally there are some physical handicaps, like I find that I can't give the strenuous program that I use to."

"The physical things come a little slower because the nerve messages do not work as well."

"The instinct is slower and reactions are a little slower."

"You lose your finger memory."

"I do not have the energy to practice five hours a day."

"I wanted to quit performing before there was a noticeable difference in my abilities as a musician."

Social Barriers to Creativity

Social barriers appear to be centered around the pressures from the public to perform well and from family members. All four subjects

felt some isolation from the rest of society because they were no longer being actively involved in the arts.

> "There are certain things that you are isolated from because of your age."
>
> I wanted to quit performing before there was a noticeable difference in my abilities as a musician."
>
> "When you create for the public you have the pressure to do it well."
>
> "I got a little nervous when I performed before I gave it up."
>
> "There are the social and family pressures that I felt."
>
> "I could not paint because of all of the emotional problems with my family and just stopped."

Since there was a mandatory age for retirement with symphony orchestras, one obvious barrier to creativity is ageism as reflected in the lack of a structured opportunity to perform on a regular basis. This occurred after the age of sixty-five for the musicians in this research study. Less formal performances after the age of sixty-five can continue; however, the opportunities seem to be limited to playing in small groups or community orchestras. According to the subjects, younger people are sought after for their creative abilities even though the older person has his/her years of experience to offer.

> 'The mandatory retirement was 65, but now there is federal legislation that does not allow this."
>
> "Some musicians do not want this (mandatory retirement) to happen because of the income."
>
> "I am not playing as much because there just isn't the work

available for older musicians."

"The only place you can make a living is with the symphonies and shows."

"You have the time now to play but there is no incentive if you can not perform."

"They made me retire at 65."

"Age is a problem when it comes to employment, they think younger are better."

Effects of Aging and Life Experience on Creativity

Even though the subjects are retired, they do not perceive their ability to be creative as having diminished. For the most part, there did not seem to be any feeling of decline of memory or of their ability to perform or paint new works. They felt that they are just as creative and perhaps even more so at this age as they can bring all their experience to their work.

"I remember a piece just as well at 81 as I did at 51."

"My memory is just as good."

"I can still learn a piece and play it."

"My techniques as an artist are refined."

"I don't think the creative process is any different now that I am older."

Lifelong experiences appear to have developed a sense of understanding about creativity and art. This brings a positive approach to what they study and reflect upon as an older person. Aging does not effect the ability to be creative after retirement.

"There is a honing in now of my abilities."

"When I play a piece now I find wonderful things that fall together in the piece."

"There is so much you find out with maturity."

"You are creative as long as you see a meaning in what you do."

"When you are young you rely on instinct but when you are older instinct is superseded by intellect."

According to the subjects, creativity can be learned in old age because everyone has the ability to be creative. They question, though, whether a life pattern that excluded creativity can somehow be captured when older.

"I would think the drive of a person would help them do things."

"Since people are having a longer lifespan and are physically better, programs have to be available to them."

"It is hard to understand why some people just sit."

"So many people are so set in their ways and just can't go with the current."

Societal Support for Retired Artists

According to the subjects, society supports the older person as long as they are actively producing something that is seen as a value to society. For the most part, famous musicians and artists are accepted for their creativity regardless of their age. There appears to be a feeling, though,

amongst these artists that society will choose younger persons to replace them rather than allow them the opportunity to continue in their roles.

> "There are mechanical prejudices of retirement and employment after sixty-five."
>
> "They (artists over 65) are taken seriously if they are really producing."
>
> "Age is a problem when it comes to employment, the younger you are the better."

The subjects feel that there are opportunities for older people to remain active in some capacity after retirement. They see classes and organizations offering activities in all areas of interest to seniors if the motivation to pursue them exists. The retired artists in this group are finding pleasure now in having the time to delve into their interests at their own pace.

> "There are ways of offering classes for an outlet."
>
> "ARRP (American Association of Retired People) seems to support older people."
>
> "There are programs offered to seniors."

The lack of recognition when one is older seems to have an impact on how an older person feels about his or her ability. The lack of recognition appears to make them feel that they are not taken seriously as artists. While there is a sense that they are respected for what they have done, they do not get recognized after retirement and feel isolated from the main stream.

"In a certain sense an older artist is more respected because he has made his way."

"In my field a kind of satisfaction and recognition comes with age, but in my field you can not make a living by just doing little concerts, you need to be employed."

"Society supports older musicians and try to make you feel good, but then nothing happens."

"You just don't want to play if you don't have an audience."

"The lack of reinforcement and encouragement would impact me if I didn't have my students."

Group II: New Artists Who Began Creative Activities After Sixty-Five

The four women subjects in this group began serious endeavors in creativity after the age of sixty-five. The group consisted of three writers; two were seventy-five years old, and one was eighty-one years old; an eighty-two year old puppeteer is also included in this group. Each of these women is currently very actively writing and publishing. One writer began writing at the age of seventy and has won national awards for a play that was recently performed when she was seventy-five. The puppeteer not only performs shows on a regular basis but also carves the marionettes, makes the costumes and writes the plays.

Creativity

All of the subjects in this group reported being creative throughout their lives in some form. Their creativity varied from teaching to being active in the arts as part of the audience to actively participating on arts

boards. For the most part, the definition of creativity for these women is doing something you want to do, not what others want you to do. It is creating something that others can share from an idea that was their own.

"I have always been involved in various creative forms."

"I minored in art in college."

"I was creative from a young age, making clothes and designing things."

"Creativity is creating the idea or experience from your own inner self and not someone else's.

"What you want to do not what you must do that is your own."

Creative Process

Creativity, in the way they experience it now, has become an active pursuit in these last few years. It has become an outlet and a way of coping with losses and family pressures. Two of the writers began writing specifically to cope with their relative's deaths. Writing helped them process their grief. They found that it was a form of creativity that helped them develop themselves and remain vital in their later years.

"I used my writing to pass the days and nights of family pressures."

"Writing has helped keep my mind going."

"After my husband's death, it was a very depressing time for me so I began writing poetry."

"When my son died, it was the worst thing that ever happened to me, and to manage my grief I wrote my first play."

The creative process took different forms for all of these women. It appears that all of them use visualization and creative ideation before actually producing a work. One woman meditated and this gave her the ideas that she was able to project in her work.

"I day dream and that is part of the process."

"When I am carving there seems to a mist or overcast and that is when I see the colors and costumes."

"I visualize how my puppets should look."

Living through the Depression and two World Wars has given these women a broader perspective than younger artists. Working hard to make things during the Depression helped these women learn to be creative in all aspects of their lives. Writing and performing earlier would not have been possible for these artists because they were not ready. They seem to have reflected their life experiences in their work.

"We had to make our own clothes and be creative just to survive."

"We remember World War I and World War II and the effects that they had."

"I use to create and make things early on."

"We were very poor in the Depression and had to make everything."

"Life experiences have helped me write at this age."

Education

Formal classes have taken a minor role in the areas of creativity that these artists are pursuing. According to the subjects, mentors and teachers encouraging them have had a greater significance than formal education. Two of the writers had mentors who advised and supported them such as Brenda Houling and Carol Bly. For the most part learning the theater, play writing and being a puppeteer were learned by watching others.

> "I don't think you have to have a formal education, you just get an idea and go from there."
>
> "Formal education does stimulate, but you can learn to be creative yourself.
>
> "I was very encouraged by my teacher."
>
> "It does not necessarily mean what you have learned through education but what your life experiences are."
>
> "I don't think formal education has had an effect on my creativity."

Self-directed learning was a major part of the process for developing areas of creativity for these artists. The desire to learn their area of creativity developed after retirement. Discipline, experience and the apparent love of their art have helped these artists develop.

> "I learned by observing the plays."
>
> "I think you learn from experience."
>
> "My experiences have helped me to be creative with my writing."

"Talking to others, getting ideas, writing them down and getting support from others."

"I've taught myself through trial and error."

Freedoms to Creativity

The freedom to create has come with aging. There is more time to do the things that these women want to do. Family responsibilities such as mothering and taking care of a spouse have been eliminated almost all together for them. With this release from responsibility comes a sense of freedom that appears to open these women up to new challenges and opportunities that they did not have at an earlier age.

"Sometimes there is more time for imagining the shows that I want to do."

"It has given me more free time. All the pressures of raising children, etc. have lessened."

"I have more freedom to write now."

The freedom to create for oneself rather than creating for financial support has opened these artists to a new awareness of themselves. The time to reflect and create at their leisure has been a new experience for these women.

"It has been the self-understanding of myself."

"It has been a problem solving solution for me."

"I can do what I want and make the show the way I want it, and if people don't like it they don't get to me."

Physical Barriers to Creativity

It was apparent that these women do not feel that there are barriers to creativity at their age. Physical and financial barriers generally did not exist for them. Some expressed a decline in energy; however, they still continue to be creative and lead very active lives. They felt that there is a misconception about how older people think and felt that is not true for them. One artist felt that having fewer financial resources at this age helped her to be even more creative. She recited, "The starving artist is the lucky artist."

"I get more tired than I use to be."

"I have lost some of my energy."

"I carry my stage, set it up and hold the puppets."

"I am physically well and I can keep going."

"When we get old, we really don't feel old; we still feel about thirty years younger."

Social Barriers

Pressures that exist from maintaining a house and certain roles were the only reported barriers to creativity. Simplifying lifestyles by moves into smaller homes and apartments have made a difference in the time that they have available for creativity.

"Lifestyle changes such as moving into a condo have freed me up from the responsibilities of a house."

"Now that I don't have the responsibility of maintaining a large house, it is much easier."

Family pressures have interfered in the creative process for some of these women. Becoming older has presented new problems such as the worry they have about complications in their children's lives, and sometimes a feeling of isolation from their children's busy lives.

"It has effected my creativity in the way, because of not being invited and being a part of son's life."

"The puppets are my outlet for not having my family around."

"Including older people is such an important part."

"Older people are just cast out."

Effects of Aging and Life Experience on Creativity

Aging has seemed to have had a positive effect on these artists. They have elected to pursue new interests in their later years. Their creative activities have gained attention and recognition from others. Writing and performing have become daily activities and the women report that they will continue until they are no longer physically able. They have plans to take more classes, to write more books, perform and produce more plays as future goals.

"Subject matter has expanded as I have learned more about life."

"You enlarge what you can write about."

"My life experiences have helped me write my plays."

"There are changes over time but aging enhances what you can tap out of yourself."

It is apparent that being older has had positive effects on creativity because it has allowed these women to use their life experiences in a creative way. They feel that now that they have the time to be creative it allows them the opportunity to give something to society and perhaps leave something behind for others.

"It is whether you have people share your interest and become excited about what you are doing."

"I think being creative makes one vital."

"I think if you keep active and do interesting things; it keeps you healthy and your mind active."

"I am writing an autobiography now."

"I plan to take more writing classes."

"As we get older, we start to think about wanting to leave something behind."

Societal Support

The most valuable thing learned about having the freedom to be creative in later life is the increase in self-worth. The recognition and support they are getting for what they doing is of a great value, because they feel that older people do not receive attention, otherwise. Sharing something of themselves other than what has been expected of them as mothers and wives appears to have given them a new perspective on who they are as women.

"To me it has been to be able to share with others what I've written."

"The support that I get for being a writer."

"Being creative at this age has brought me vitality."

"People pay attention to me and I love it."

According the subjects in this group, the most valuable kind of support though is the recognition that they receive for their work. If society does not show any appreciation for an older person's contribution they will not have the incentive to keep going.

"It is the appreciation by someone they admire that keeps them going."

"Yes, we are taken seriously as artists."

"My group of puppeteers take me seriously."

"Society is amazed that an older person is doing this."

"The attention and enthusiasm of society builds self-esteem."

Including older people in planning will enhance their feeling of being needed and recognized for their abilities. Offering classes and providing opportunities as well as the encouragement to participate is essential as viewed by these artists.

"Including people in the planning process is important."

"Younger people are sometimes not patient enough with older people."

"Just listening and looking at a person in the eye is important and impacts one's creativity."

"Some people think because people are older they can't do anything and this is simply not true."

"Society has to have something to offer the older person."

Group III: Continuing Artists

The four subjects included in this group were three artists age sixty-nine, seventy-eight, and eighty as well as one ninety year old writer. All of the subjects began their careers in their youth. The ninety year old writer first published at the age of fourteen and the artists began a serious pursuit of art at the average age of eight. The subjects are still producing their work and are actively involved in their area of expertise on a daily basis.

Creativity

Creativity to these artists appears to be the ideas and energy one brings to something. Creativity crosses all fields of life whether it is art, writing, or science. It is a disciplined way of looking at something and then changing it in some unique way that society can benefit from it.

"Scientists, artists and writers are all creative and have contributed to society."

"Creativity is the energy of life and its expansion or a greater vision for society."

"Creativity is an expression of your feelings and abilities at that time in dance, writing art and other areas.

"Creativity is an interpretation of what the artist will see or hear and will transfer it into something more graphic."

"It is a need to express oneself."

"Everyone has the ability to be creative, but what you do with it is different for everyone."

Creative Process

Creativity appears to have been an inherent quality that all of the artists recognized and were encouraged to pursue. According to the subjects being creative came naturally to them and was evident in their family background as well. Other family members showed a creative ability in some area although they may not have pursued it as a formal career. In general, the subjects felt that everyone has an inherent quality to be creative; however, creativity needs to be encouraged and it takes a willingness to work hard in order to develop oneself in his or her field.

"I was encouraged at a young age and received positive support for my work."

"Creativity is inherent, but our society injures it through war and other things that change you."

"It could possibly be an inherent quality because in my family there were several people talented in the arts."

"You choose the thing you like to do the best, learn as much as you can about it and work the hardest you can to get it."

The creative process seems to be the development of ideas that evolves from receiving, reflecting, interpreting and sharing. For most of the subjects it was a way of bringing their interpretation to something

and then sharing it with others. It is a way of receiving something into yourself and then reflecting it out to society from one's experiences.

> "The process is the same as the process of nature."
>
> "The greater the artist the better you can reflect out to society what you see."
>
> "I'll paint something because I want to capture something."
>
> "I paint skies or landscapes to be able to leave something behind."

Education

A formal education was important to the artists because it helped them learn the techniques needed to paint. The encouragement and mentorship of teachers helped the subjects pursue their art as a formal career. One artist believed that correspondence courses helped in a way that in person classes did not because the artist had to develop the ideas on his or her own rather than having ideas introduced by a teacher.

> "When you are a student you don't think of yourself as an artist: you are just trying to learn."
>
> "If the teacher is good they will push you and encourage you to develop yourself."
>
> "Education gave me all the tools and methods to create."

It is apparent that all of the subjects gave more credit to self-directed learning and mentors rather than to formal education. Learning new techniques and developing their particular area of interest came

through experience and the willingness to seek new ways of exploring their art and themselves.

> "In more recent years, I have taught myself."
>
> "People taught me, a good writer needs people because they reflect the images of others."
>
> "We were too poor for me to have a formal education so I taught myself by learning what I could from others."
>
> "Self-directed education is getting rid of all of the mistakes then all that is left is the right way."
>
> "I think teaching yourself is the best way."
>
> "I just kept improving and developing myself by going to art museums in New York to learn more about other artists."

Teaching others has been a valuable way of learning more about their art. According to the subjects, when their students reciprocate by giving something back to them as teachers, it stimulates their ideas and it also helps them look at their own work.

> "When I teach, I find that my students respond well and it will stimulate me."
>
> "Usually when I get home from teaching I want to paint right away."
>
> "I learn from my students."

Freedoms to Creativity

The freedom to create for oneself rather than to earn a living is a new experience for these artists. Since money is no longer an issue they

can paint or write what they want and do it at their leisure. There is not the responsibility to support a family now and this allows them more time to spend on their creative ideas.

> "I have a keener sense of what I want to paint and it flows better now."
>
> "There is more freedom to be creative because more knowledge and more experience has made it better at this age."
>
> "When I was younger, I had to subsidize my work for income to support my family."
>
> "I think you are freed to have a vision."
>
> "Right now I want to interpret things for myself, I don't need to make money at it.

It appears that one of the new freedoms experienced is the urge to leave something behind for society. There is more time with which to do it and an apparent excitement about it.

> "I want to change the world by bringing something to it."
>
> "I want to leave something behind for my grandchildren and society."
>
> "We will not have an environment to see in the future, but my paintings will be there to see."
>
> "I feel good about what I have done and what it will lead to."

Physical Barriers to Creativity

According to the subjects, there are no major physical barriers to creativity when you are older. Other than a slight loss in hearing and

experiencing periodic bouts of low energy, these artists were physically healthy and led very active lives.

> "Physical changes have not affected me other than I might sleep longer."
>
> "I am not retired and still have my studio. I plan to keep working."
>
> "I do not consider my works finished yet."
>
> "I will never stop writing until I physically can't do it, it is a part of my life like breathing."

Social Barriers

The social barriers for continuing artists appear to be the same as the ones felt by retired artists and new artists. Family responsibilities are no longer a factor in how much time they have to give to their work. Families are grown and all of the subjects feel that they are financially secure at this time in their life. The social roles that once were expected have diminished and these artists feel a new freedom to conduct their life in a manner that suits them. According to the female writer there is a great change in how women writers are accepted so that this is no longer a deterrent to success.

> "Being financially independent, I can work when I want."
>
> "I like to keep my head cleared without problems of children and family."
>
> "You can't work if you are worried about family concerns."
>
> "The women's movement has made a big difference to me, because now women can publish."

As creative people, they believe that society's myths about aging casts an older person's creativity aside. They feel that they are isolated and treated differently.

"Society puts older people into boxes."

"Right away people talk louder to you and treat you as if you are senile."

"They don't listen to you, they eliminate you."

Effects of Aging and Life Experience on Creativity

For the most part, all of the subjects felt that they were in their prime. Their creative energy is at its peak and they feel that they bring a wealth of experience to their work now. The desire to continue being creative seems to be innate in these artists and they do not want to retire unless they are physically unable to continue producing what they feel is meaningful to themselves and to society.

"My paintings have become richer."

"There is more freedom in handling materials and my art looks freer."

"My techniques have changed over the years and I try different ways of painting now."

"Things are a little better thought out and more meaningful."

"We have an enormous wealth of knowledge that we can put to use."

"I am just learning how to write at the age of ninety."

"I am still actively writing."

The aging process to these artists is a positive event in their lives. One person refers to it as "ripening" -- a natural process of nature that is beautiful. According to the subjects, they have more to contribute to society now than ever before because of this collection of rich experiences. As creative people they feel that they have much more to give and believe that society's myths about aging casts an older person's creativity aside. According the one subject, Frank Lloyd Wright and Carl Sandberg said to her that their creativity was at its peak in their eighties.

"I am just learning how to write."

"I have three volumes that I am working on now."

"There is something wonderful about getting old."

"You should look at age as a bloom not a decay."

"I think people only come to their flowering when they are older."

"Age should not have any bearing on being creative."

The experiences that these artists have had throughout a lifetime appear to have helped them maintain their creative outlet until now. The subjects believe that being an older experienced artist is a positive time in their life. They feel that they can bring all of their years of work and experiences to fruition and possibly leave something of value behind.

"You develop like a tree, you come through time and you change with time and the experiences that you have had."

"Indians do not consider you a social being until after menopause."

"Aging is a collection of all of your life."

"My paintings have become richer."

"The subject of my paintings have changed with experience."

"It is a more graceful way that I conduct my work because of this great wealth of experience."

Societal Support

It was apparent that these subjects felt that society does not support the older artist as much as the younger artist. They also felt that unless you are producing great works like Picasso or Chagall, the older artist does not get the attention that he or she deserves.

"The younger artists get attention and get high prices for their work."

"The art scene gears itself to the young."

Continuing recognition for one's creative works appears to be essential in order for these artists to continue their work. They want to feel needed and that they are doing something of value not only for themselves, but for society itself. Having their work rejected compounds the feeling of isolation that is felt by older people.

"Society attempts to recognize the older artist by offering grants."

"If what older people are doing is worthwhile they are supported."

"It is recognizing what someone does."

"I am going to continue my work because of the recognition that I get."

In addition to recognition these artists want to leave something behind of themselves through their work. The excitement that they feel as creative individuals at their age is apparent.

"I want to leave something behind for my grandchildren and to have changed society."

"You pass you work on to someone else."

According to the subjects, creativity can be encouraged in the older person. The process needs to begin early on, however, so that when a person retires they have some sense of what they can do. Providing classes and especially the encouragement by others to try something is an important aspect of an older person's continued development.

"Providing classes, education for older artists."

"Older people need the support of their family and society."

"Some people just give up because they are not encouraged to be creative."

"Get older people involved in the process and talk to them about what they want."

"Encourage them and give them a pep talk."

Comparison of the Three Groups

Creativity seems to be an inherent quality that all of the subjects possess. It was evident at a very young age and each person continues to be creative in some way even though they may be retired.

The meaning of creativity is similar across the three groups. It is thought of as a way of giving one's ideas or impressions to something and changing it to make it their own. It crosses all areas of life and has no limits as far as they can see. The creative process to most of the subjects is the development of an idea that is translated through their creative medium and ultimately results in something that is of value to society. The decision to become creative varies across the three groups. Retired and new artists began creative careers as a natural outcome of their talent. The creative process for these artists encompassed visualization, reflection and interpreting. New artists were creative in some area throughout their life; however, creativity as demonstrated in their mediums now began after retirement. For some of the new artists it began as a way to cope with losses in their lives. The creative process for new artists incorporates reflection, sharing and visualization.

Formal education has been an integral part of the creative development for all three groups; however, the subjects rely on their inner resources to provide the self-directed learning that they feel is necessary to pursue their area of creativity. While mentors influence new artists, self-directed learning was the major influence for this group.

Chronological age does not appear to have an effect on creativity. All of the subjects feel that they still have the ability to be creative and will continue to be creative until they are no longer physically able. For the most part all of the subjects feel that they have more to offer now than ever before because they have a wealth of experience and knowledge to bring to their art.

There are freedoms to creativity experienced by all of the groups. Continuing artists and new artists not only experience the freedom to decline offers to create their work, they also have more time to pursue their creative pursuits within their own time frame. Financial obligations at this time in their life do not influence how much work they have to produce. Retired artists have more time and use this to reflect upon their work and interpret other creative ideas.

Physical barriers to creativity center around lower energy levels for these artists. Musicians are aware of a slower reaction time which does effect how they perform. For the most part, none of the artists feels that his or her memory is impaired and they are still very capable of being creative at this age.

One of the major social barriers felt within all groups and especially so in the retired group is ageism. The retired professional artists who had experienced mandatory retirement expressed the most concern. They felt that the negative connotation of aging effects creativity and discourages some people from continuing or beginning new areas of creativity in old age.

The concern over family complications does have an effect on the creative energy that continuing and new artists have. Even though their children are on their own, a few of the artists express that worrying over family pressures does not cease at this age.

According to the subjects, other than classes held for senior citizens, society does not give the support or recognition due the older person unless their work is of monetary value to society. This feeling was particularly expressed in the retired group.

When the choice has to made between a younger person's creative works and an older person's creative works some of the subjects feel that a younger person will be chosen.

The effects of aging are not negative unless, like the retired group, one is forced to retire because of age. All of the subjects felt that an older person does have the ability to be creative or to become creative in old age. The subjects in all three groups felt that their experience brought a richness to their work and their creative ability was at its peak. They feel that they have much to offer society because of their maturity and experience. For continuing and new artists, the recognition that they receive for being an older artist motivates them and helps build their self-esteem.

Societal support is not as evident to the retired group. According to the subjects, "society does not value experience" and this very fact limits the amount that they can contribute to society. For the most part,

they seem to feel isolated from the mainstream of things and feel that there are few connecting points where they can contribute.

CHAPTER V

SUMMARY AND IMPLICATIONS

PURPOSE AND METHODOLOGY

The purpose of this research study was to obtain information about the relationships between creativity and factors associated with the aging process of retired and current artists over the age of sixty-five. The focus of the study was to determine differences among three groups of creative people (continuing artists, retired artists and new artists) in terms of their views of how aging effects creativity. What freedoms or barriers to creativity are experienced in the later years? Do people who are creative in old age have a history of lifelong education and creative pursuits across their life span? What forms of societal support for older creative persons are considered necessary for continued creativity?

Twelve people were personally interviewed by the researcher. The sample was selected from word of mouth referrals in Minneapolis, Minnesota, Pittsburgh, Pennsylvania and Milwaukee, Wisconsin. The subjects represented artists who were over sixty-five and who were either actively involved in creative pursuits or retired artists.

The four retired artists were seventy-eight, seventy-nine, eighty, and eighty-one years of age. This group included three professional musicians and one artist who have ceased to be active in creative works upon retirement. There were four new artists--two seventy-five years

olds, one eighty-one year old and one eighty-two year old. This category represents three writers and a puppeteer who had pursued a career in other fields and upon retirement, became actively involved in creative efforts. The four continuing artists were sixty-nine, seventy-eight, eighty, and ninety years of age. This group consisted of three artists and one writer who have not retired and continue to be active in their professional fields. The interviews took place between July and October of 1990.

The interviews were transcribed and the statements were categorized into eight topics of research interest: definition of creativity, views of what was involved in the creative process, previous education (including self-directed learning), perceived freedoms to creativity, physical barriers to creativity, social barriers, effects of aging on creativity, and the role of societal support. The data were analyzed by each category and then across all three groups.

The research study did not involve a random sample; thus,the findings apply specifically to this group of older adults. While the information obtained through one-to-one qualitative research is useful for indicating direction, the information is limited in scope. It does not reveal the relative distribution in the population of all creative people over the age of sixty-five, nor does it establish the statistical frequency of their opinions and preferences.

SUMMARY OF FINDINGS

The findings of this research indicate the following for the three categories of artists studied: retired, continuing and new.

1. Creativity was considered to be an inherent quality discovered early in the lives of the subjects interviewed. It was recognized and encouraged in some form at a very early age. This creative ability became a profession during adulthood for the retired and continuing artists in the study. The new artists reported that they were creative in many areas throughout their lifespan; however, creativity in a specific medium had not become a serious endeavor until after the age of sixty-five when they had retired from their work responsibilities.

2. Creativity was universally defined as what a person brings of himself or herself to an idea or a product. Creativity has no limits. It is an expansion of self while it brings something unique to society.

3. The creative process begins by posing a question or an idea and then being open to solving the problem. A period of insight develops for each artist and the resolution of the problem or idea appears to develop on an individual basis through meditation, dreaming or analyzation.

4. Education was considered to be of value to the creative person. Formal education was recognized by the retired and current artists as giving people the tools to work in a particular medium; however, self-directed learning was a key factor in how these artists continued their

development. The new artists had utilized self-directed learning as their primary means of development and relied on mentors for encouragement.

5. Physical barriers to creativity from a mental standpoint were not indicated by this research; all subjects considered themselves capable of further development and performance and problems with memory were seldom cited. A lower level of energy level did effect a few artists' creative production.

6. Social barriers center around the societal attitudes about older persons, and impacts how long an older person continues in their areas of creativity. The subjects had experienced ageism and prejudice toward the older artist at some point in their later years of life. The older musicians and artists perceived that younger artist are given more opportunities. It is interesting to note that the older writers did not experience this prejudice with regard to their work because their ages do not generally become known. In some cases, the worry over family complications had a negative effect on his or her creative energy.

7. Continued recognition and support for their creative endeavors were factors in whether these artists continued with their interest in creativity. The new artists felt they were supported and recognized; the retired artist, who were no longer active, acknowledged the loss of recognition and support.

8. There did not appear to be any indication that chronological age limited one's creativity. All of the artists interviewed were physically capable of continuing their work and felt that their mental prowess was just as acute if not more so at this age. In contradiction to Lehman's research theory (1953) that creativity is at its peak in the thirties and forties and shows a steady decline after that, all of the subjects felt that their creativity is at its peak in these later years (the ninety year old writer reported that her writing ability is at its peak and she is in the process of writing three new books). They believe that the richness of their work is a direct result of many years of study and experience in their field.

9. The artists who continued to be creative in their later years (i.e., the new and continuing artists) appeared more vital, physically and emotionally happy than some of the retired artists who ceased their creative activities. The retired artists reported more physical and social barriers to creativity and less societal support and recognition than the others.

10. New freedoms to creativity were experienced in late life. There was more time to be creative now that the roles of husband, wife, parent or financial provider have diminished. Expectations to perform in a certain way were no longer there for most of the artists. This, according to the subjects, allowed them the freedom to be creative in the way they wanted to be.

11. The older person who began to be creative in a specific medium after retirement was motivated by a desire for an opening up of themselves that was related to a lifelong interest or a need for coping with loss and grief. Support and recognition received from others continued as a result of their new pursuits.

12. Aging was not a negative for these individuals. "Aging is not decay, it is a ripening." They see it as positive and a natural culmination to their life's experience. They feel that their experience is of great value to society and people can benefit from this valuable resource of experience and maturity.

13. It is apparent that the retired professional artists perceive that unless you are someone very famous and bring money to society, the older artist is not valued. A loss of identity that one's work provides and a feeling of isolation from the main stream is experienced by the retired group.

14. Inviting older people to participate in planning and valuing their expertise were suggested as ways of encouraging people to continue being creative. A connecting point where they can contribute in some way would appear to enhance the older person's life and be of great value to society. Enhancing creativity can be accomplished by not only offering classes, but having older adults be a part of the planning process.

IMPLICATIONS OF THE STUDY

Adult Education

It appears that the information derived from this research provides evidence that creativity does not diminish in later years and can be encouraged if the right channels are provided for older people within our society. Program planners and other educators might look at ways of connecting the older creative person to others with whom they can contribute their time and talents. Using the wealth of experience that the older creative person has to offer as a mentor; an instructor; a participant/contributor to concerts, lectures and shows; a consultant and having them be actively involved in program planning are examples of the many ways that society can use this valuable resource.

Educational efforts should be aimed at changing inappropriate attitudes that prevail in our society about aging. One respondent beautifully described aging as ripening not decaying. It seems imperative that changes in perceptions of aging and of older adults have to take place in society in order for successful aging of older people to occur both in terms of their personal development and of their continuing contributions to our society. Incorporating elders into the educational process as consultants or teachers would not only provide students with a closer exposure to this population but allow students to benefit from the wealth of experience that older people have to offer. A new approach to marketing and advertising with emphasis on the beauty of aging can

capture a broader audience and begin to create better attitudes about the older population.

The loss of identity that is felt when one is no longer active in his or her field of expertise can be alleviated by encouraging the older artist to be an active participant in educational program planning. Orchestras and theaters can use retired artists as consultants in program development instead of paying for expensive outside consultants without the experience that the older retired artist has to offer. In order to offer relevant courses and alleviate any situational, institutional and dispositional barriers that may exist for older adults, universities and community programs can have committees that include older adults when developing educational programs.

The success of the new artists after retirement illustrates the potential alternatives available after retirement that can be a way to build self-esteem and bring a new sense of vitality to the older person's life. As a way of encouraging new artists, special grants can be offered to retired people and exhibitions or performances might be developed to support and provide them the opportunity to display their efforts. Funds can be appropriated to senior citizens who demonstrate a strong interest in developing some area of creativity. In addition to monetary support other areas of development might be considered through public policy. Public policy can address the issue of having healthy older adults by encouraging organizations to offer more programs to senior citizens that would promote an active life.

Suggestions for Further Research

It is apparent that further research can provide more information about the relationships of aging and creativity of older adults and the types of programs or policies that older people would like to have implemented. Quantitative research could provide more information about the variables that exist for artists retiring from profession careers because of mandatory retirement.

Creativity can be explored further to determine why some people never become creative even when the opportunities are present. Is there a lack of opportunity when they are younger? Have their lives been so enmeshed in work and responsibilities that they never had time to learn how to be creative? Can creativity be taught/learned after a lifespan without any evidence of earlier creative outlets?

CONCLUDING NOTE

This research study included twelve subjects; however, it became evident that there were numerous others who would have volunteered as participants in this research if time had allowed. Further studies can be encouraged in order to refine the results of this research and perhaps look further into specific questions such as:

1. How accepting one's mortality affects creativity in the older person?
2. What are other social barriers that may affect creativity?

3. Are new artists examples of successful aging and how did this evolve?
4. What differences in physical agility occur within various artistic endeavors at an older age?
5. What other ways are older people are contributing to society.

Answers to these questions might further enhance our knowledge about the aging process. It can provide an opportunity to make older people feel valued by encouraging their participation and appreciating their "ripening".

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APPENDIX A.

UNIVERSITY OF MINNESOTA
TWIN CITIES

Committee on the Use of Human Subjects in Research
1919 University Avenue
St. Paul, Minnesota 55104
(612) 624-9829

April 25, 1990

Louise Pope
4601 Fremont Ave. S.
Minneapolis MN 55409

RE: **"Creativity and Aging"**

HUMAN SUBJECTS CODE NUMBER: **9004E0839**

Dear Ms. Pope:

The University of Minnesota Committee on the Use of Human Subjects in Research has determined that the referenced study is exempt from review under federal guidelines 45 CFR Part 46.101(b) category ___3___ **Survey Interview Procedures.**

The above code number is assigned to your research. That number, along with the title of your study, must be used in all communication with the Committee office.

Upon receipt of this letter, you may begin your research. If you have questions, please call me at 624-9829.

The Committee wishes you every success with this research.

Sincerely,

Ellen Stewart

Ellen Stewart
Executive Assistant

ES/cdl

C: Harlan G. Copeland

APPENDIX B.

4601 Fremont Avenue South
Minneapolis, Minnesota 55409
March 1, 1990

Dear _____,

You are invited to participate in a study on aging and creativity. The purpose of this research study is to learn about the creative process after the age of sixty-five. I hope to learn your point of view on how an older person can successfully continue the creative process. The information developed through this research study will be used to complete the requirements for my Master's degree in Adult Education and Gerontology.

If you should decide to participate in this study, you would be asked to agree to a one hour personal interview with me, at a time that is convenient to you. You will be free to refrain from answering any questions that you do not want to answer during the interview. The information that we discuss will remain confidential and your name will not be disclosed in any material or information that is developed in this research study. You will be free to withdraw from this study at any time. If you desire, a summary of the study findings will be furnished to you.

If you have any questions regarding the study or the interview procedure, please feel free to call me at 822-6711. Enclosed is a form that I would appreciate having you sign stating that you give your consent to participate in this research study. I am looking forward to meeting with you in the near future.

Thank you for your interest and consideration.

Sincerely,

Louise Pope

Encl: Consent Form

APPENDIX C.

CONSENT FORM

This is to verify that you understand the purpose of this reseach study and that you are making a decision as to whether or not to participate. Your signature indicates that you have read the information provided in the informational letter and have agreed to be interviewed on the subject of creativity and aging. You may withdraw at any time during the study without prejudice or consequence after signing this form if should decide not to participate.

_____ _____

Signature Date

_____ _____

Signature of Investigator Date

APPENDIX D.

4601 Fremont Avenue South
Minneapolis, Minnesota 55409
June 26, 1990

Mr.

Dear Mr. :

Thank you for agreeing to participate in my research study on Creativity and Aging. The purpose of this research is to learn about the creative process after the age of sixty. I hope to learn your point of view on how an older person can successfully continue the creative process. The information developed through this research study will be used to complete the requirements for my Master's degree in Adult Education and Gerontology.

The interview will last approximately one hour and is scheduled for July 12 at 10:30 a.m. in your studio. You will be free to refrain from answering any questions that you do not want to answer during the interview. The information that we discuss will remain confidential and your name will not be disclosed in any material or information that is developed in this research study. If you desire, a summary of the study findings will be furnished to you.

Please call if you have any questions or need to change the time of the interview. My home number is 822-6711 and office is 822-0374. I am looking forward to meeting you on July 12.

Thank you for your interest and consideration.

Louise Pope

APPENDIX E.

CREATIVITY AND AGING
DISCUSSION OUTLINE
MARCH 1990

I. INTRODUCTION

A. PURPOSE OF THE INTERVIEW
B. FORMAT OF THE DISCUSSION
C. PERSONAL HISTORY OF THE PARTICIPANT

II. BACKGROUND INFORMATION

A. FIRST OF ALL, I WOULD LIKE TO KNOW WHAT YOUR DEFINITION OF CREATIVITY IS?
HOW DO YOU DEFINE IT FOR YOURSELF? FOR OTHERS?
WHAT CHARACTERISTICS DOES A CREATIVE WORK HAVE?

B. HOW WOULD YOU DESCRIBE THE WAYS IN WHICH YOU HAVE BEEN CREATIVE?
HOW MANY YEARS HAVE YOU BEEN WORKING IN THESE AREAS OF CREATIVITY?
WHAT INFLUENCED YOU TO ENTER THESE PARTICULAR AREAS OF CREATIVITY?

C. IN WHAT WAY HAS THIS URGE FOR CREATIVITY EFFECTED YOUR DECISION TO TAKE ART UP AS A SERIOUS ENDEAVOR?
HOW AND WHEN DID YOU ARRIVE AT THIS DECISION?

III. EDUCATION

A. IN WHAT WAY HAS EDUCATION EFFECTED WHERE YOU ARE IN THE CREATIVE PROCESS?
WHAT METHODS OF LEARNING HAVE YOU USED?
SELF-DIRECTED? OTHER?
WHAT ARE SOME OF THE THE MOST VALUABLE THINGS YOU HAVE LEARNED?
WHAT IS YOUR VIEW OF THE LEARNING PROCESS?
IN WHAT WAY IF ANY IS THERE A CHANGE IN THIS PROCESS WHEN YOU BECOME OLDER?

B. HOW DO YOU FEEL CREATIVITY IS LEARNED?
IN WHAT WAY IS IT AN INHERENT QUALITY?
WHAT SPECIFICALLY HAVE YOU LEARNED ABOUT CREATIVITY?

IV. EFFECTS OF AGING ON CREATIVITY

A. HOW HAS GETTING OLDER EFFECTED CREATIVITY FOR YOU?
DO YOU FEEL THAT THERE ARE ANY BARRIERS TO CREATIVITY AT THIS AGE? WHAT ARE THEY?
HAVE YOU EXPERIENCED NEW FREEDOMS AS YOU HAVE GOTTEN OLDER?

B. WHAT EFFECT, IF ANY, HAVE THE PHYSICAL CHANGES THAT COME WITH AGING HAD ON YOUR CREATIVE PROCESS?

C. HOW HAVE CHANGES IN YOUR SOCIAL RELATIONS AND FAMILY, EFFECTED CREATIVITY?
IN WHAT WAY HAS THE AMOUNT OF TIME TO WORK AT BEING CREATIVE CHANGED?
WHAT LIFESTYLE CHANGES AT THIS AGE HAVE AN EFFECT ON YOUR CREATIVE PROCESS?

D. IN WHAT WAY DO ECONOMIC ISSUES ENTER INTO THE WAY IN WHICH YOU CAN CONTINUE TO PURSUE YOUR CREATIVE INTERESTS?

V. EXPERIENCES

A. HOW HAS YOUR EXPERIENCE IN LIFE EFFECTED OR CHANGED YOUR CREATIVITY UP TO THIS POINT?

B. HOW HAS YOUR UNDERSTANDING OF ART CHANGED?
HAVE YOUR TECHNIQUES CHANGED?
IN WHAT WAY? WHY HAVE THEY CHANGED?

C. WHAT NEEDS DO YOU HAVE AS A CREATIVE PERSON AT THIS AGE?

VI. SOCIETAL IMPACT

A. WHAT ROLE DOES CREATIVITY PLAY IN SOCIETY IN GENERAL?
IN WHAT WAY DO YOU SEE SOCIETY PROVIDING SUPPORT FOR THE OLDER ARTIST?
WHAT ARE SOME EXAMPLES OF SUPPORT?
HOW DOESN'T SOCIETY SUPPORT CREATIVITY FOR OLDER PEOPLE?

B. DO YOU FEEL THAT OLDER PEOPLE ARE TAKEN SERIOUSLY AS ARTISTS? HOW DO YOU FEEL THIS IMPACTS WHETHER AN OLDER PERSON WILL CONTINUE TO BE CREATIVE?

C. IF YOU COULD GIVE ADVICE THAT WOULD ENHANCE THE ENVIRONMENT AND PROMOTE THE CREATIVE PROCESS FOR OLDER PEOPLE IN OUR SOCIETY WHAT WOULD THAT BE?
WHAT CHANGES WOULD YOU LIKE TO SEE?